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## GREEK PLAYS IN AMERICA<sup>1</sup>

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When this investigation was begun some three months ago, I had no idea that it would cover so much territory. It has been as thorough as time would permit, and queries have been sent to considerably more than a hundred institutions. At least one letter has been sent to each state and territory, and an attempt has been made to secure information in regard to every Greek and Latin play that has been staged in the United States. Some performances have, undoubtedly, been passed over, and I shall be very glad to hear of any plays or dramatizations which have been omitted. Many questions of interest which it was hoped could be taken up, music, dancing, costuming, comparative popularity of plays, etc., must necessarily be omitted on account of lack of time, and the discussion must take on a more or less statistical form.

Among the reasons for the production of Greek plays, two stand out above all the rest. The first is, the desire to stimulate interest in Greek, a thing which, unfortunately, is necessary under present conditions. The "utilitarianism" of the age tends to put in the background the merely cultural studies, and we have all been forced to combat this tendency in every way in our power—to be "all things to all men that we might save some"—for Greek. The Greek play, then, has been one of the instruments employed to call attention to the value of the study of the literature of Hellas. The result has been beneficial; the general public has been interested as well as the student body of the institution which has tried this plan. Professor Bergin of St. Xavier's College, Cincinnati, voices the common feeling when he writes: "It [i.e., the performance of *Antigone*] aroused an interest in Greek studies. The amount of talk showed that an impression had been made, and the nature of the remarks indicated a

<sup>1</sup>Read at the Sixth Annual Meeting of the Classical Association of the Middle West and South, at Chicago, April 30, 1910.

kindlier feeling toward Greek studies and an increase of enlightenment as to their educational value." Dr. Joseph Daniels, formerly professor of Greek at Olivet, also writes: "It was an inspiration not only to the actors but to all students, and the best kind of an advertisement for classical study." The Latin plays have had a like effect. Professor Denny of Drake says in reference to the *Menaechmi* there: "I think it did a good deal to popularize the Latin work." And Professor Long of Northwestern, in speaking of the *Phormio*, says: "The most gratifying thing was the way it appealed to the students."

Another reason for the production of Greek plays is the belief in their dramatic power and the desire to show to a modern audience the masterpieces of a civilization which, though it passed from the stage long ago, has still a mighty influence on the life of the present. It has been well said: "Greek genius is universal, the accidental features fall naturally into the background and the image presented to us is a typical embodiment of some permanent fact or aspect of human life. Hence the powerful vitality of all that has been bequeathed to us by Greece." In nothing is this truer than in Greek tragedy. Oedipus' fond farewell to his children, or Antigone's last address to the sun ere she departs to the "vaulty tomb," are as effective today as when they were first spoken under the blue Attic sky. Our experience at Wabash proves the truth of this statement. When Oedipus, blinded, weighed down by sorrow, entreated Creon to protect his tender daughters, there was hardly a dry eye "in the house." So strong was the effect that Creon came behind the scenes, danced up and down, and waved his scarlet robes in ecstasy about him, crying: "The whole gang's weepin'! the whole gang's weepin'!" And when, in the *Antigone*, Creon knelt by the corpse of his son lamenting the obstinacy that had brought this curse on his head, the audience sat motionless, hardly drawing breath as the words of bitter woe fell from his lips. And throughout both plays there was scarcely a stir, and the spectators sat forward in their seats listening intently to every word, while, at the end, there was a moment of absolute quiet and then the applause began slowly as if it were a thing utterly out of place at such a solemn scene.

Elsewhere the same effect has been produced. Professor Goodwin in the introduction to Mr. Norman's book on the *Oedipus* at Harvard

says: "None were more surprised at the almost universal enthusiasm which the actual performance excited—none, indeed, were more surprised at the effect upon themselves—than those of us who should have understood best the power and grandeur of a tragedy of Sophocles." Mr. Sargent writes of the *Choephori* at the American Academy of Dramatic Arts: "There was overwhelming awe and esthetic pleasure." Professor Allen says of the *Eumenides* at the University of California: "The *Eumenides* made a tremendous impression. The audience sat literally breathless during the performance." And Professor Tyler in the book of *The Smith Play* writes: "Upon all the audience, whether they understood the Greek language or not, a deep impression was produced. They were rendered enthusiastic over the beauty and expressiveness of the Greek drama as thus exemplified."

In presenting plays from the Greek, America has followed the example of France and England. In France the first play, the *Antigone*, was given at Paris in 1844. Since that date a number of others have been staged by professional companies in the French capital, and the old Roman theater at Orange has seen many classical productions since the *Oedipus* was first presented there in 1888. This theater was restored in 1895, and yearly performances have been given since then. In regard to the English presentations, our Rhodes scholar, Mr. Pifer, has secured considerable information for me. The first of the great universities to attempt a Greek play was Oxford: the *Agamemnon* was given there in 1880 and repeated at Eton, Harrow, and London. Cambridge followed two years later with the *Ajax*, and plays have been given at one or the other university in nearly every year since that date. Bradfield College presented the *Alcestis* in 1882 and, beginning with 1890, has put on a play every two or three years in its open-air theater. In addition to these a dozen other colleges and professional companies have brought out plays on the stage.

In America, Harvard University has the honor of first introducing a Greek play to a modern audience. Professor Goodwin desired to mark the occasion of the opening of Sanders' Theater in 1876 by a performance of *Antigone*, but the idea was abandoned, and it was not until the fall of 1880 that it was revived. Work was begun at

once, and the first Greek play, the *Oedipus Tyrannus*, was publicly presented on May 17, 1881. The costumes were made in the studio of Mr. Millet, whose article in the first volume of the *Century* is of great interest to students of the dress of the Greek drama. It was a brilliant success, as was to be expected when the thorough training of the cast, which extended through the college year, is taken into consideration, and with men of such reputation in charge of the archaeological details of the production. Five performances were given to audiences which aggregated six thousand persons. So great interest was aroused that a professional company, under the management of Daniel Frohman, took it up in translation and played for two weeks in New York and Boston to large houses.

Harvard also presented the *Agamemnon* in the stadium in 1906, when Dr. Doerpfeld's theory of the stage was followed with perfect success. A dress rehearsal and two performances were given to audiences of about five thousand. Mr. Howells says of the first presentation: "The lowering heavens, the pale gloom of the day, the gusts of rain that fitfully came and went, were in rich accord with the somber tragedy of *Agamemnon*." Before the play began, there was a touch of comedy. A musician from Boston was some three-quarters of an hour late, and an ancient Greek with a very modern megaphone came out of the palace to announce the cause of the delay. The watchman walked back and forth on the tiled roof during most of this time, and his yawns and appealing glances toward the city not far away were quite amusing, while the laughter became, in the words of the "Spectator" in the *Outlook*: "not Aeschylean but truly Homeric when the musician finally appeared and dodged down under the altar of Dionysus with his suit case." And finally, the incense-bearer spilled the incense and, when the priest of Dionysus applied the torch, it would not burn, and, to quote Mr. Howells again: "Nothing remained for him but to pour his libation and retire with what dignity he could amidst our unseemly laughter. But this was really the last touch of malicious fortune, and for the rest the tragedy stood forth in its majestic gloom, as a king might who has dropped the disguise of a beggar's rags and lifted himself, awe-striking and awe-stricken, in front of his doom."

The Classical Club at Harvard also produced two scenes from the

*Birds* in May, 1901, and in 1909 the *Epitrepontes* of Menander, the latter at a private house in Cambridge. And Radcliffe College brought out a series of "Homeric Pictures" in 1894 and scenes from the *Iphigenia among the Taurians* in 1902.

The second play on the continent was given at Toronto University a year after the Harvard *Oedipus*. On April 11 the *Antigone* was staged and repeated in 1894. In 1899 the "Return of Odysseus," a dramatization from the *Odyssey*, was produced, and in 1902 the *Frogs*. The second play in the United States was the *Oedipus* at Notre Dame, Indiana, in June 1882. The idea originated three years before, but the burning of one of the university buildings prevented its execution until the class of 1882 took it up. The class of 1883 also gave the *Antigone*, the libretto being the work of the professor, Father Stoffel, the students setting the type and printing the book, as they did again in 1899, when the *Oedipus* was repeated. Through the courtesy of Father Schumacher, who took the part of "Her Royal Highness," Queen Jocasta, I have had the opportunity of examining the latter volume, which is a good specimen of the printer's art.

The first comedy, the *Acharnians*, was staged at the University of Pennsylvania in 1886. It was played at the Academy of Music at Philadelphia, the largest auditorium in that city, and the hall was well filled at both performances. Pennsylvania also gave the *Iphigenia among the Taurians* in 1903. The *Boston Transcript*, in speaking of the play, says: "By all outward tokens familiar to experienced observers, the audience followed the progress of the drama with absorbed interest. The actors on the stage seemed real human beings, not the demi-gods of Aeschylus nor the highly spiritualized personages of Sophocles. Of how many moderns in their treatment of character and episode did Euripides seem at the moment the fertile father! And throughout, the music of Professor Clark lent itself with supple felicity to the rhythmic contours of Euripides' verse, clarifying, adorning, and sharpening their outline and their tracery."

Smith was the first college for women to attempt a Greek play, when the class of 1889, under the direction of Professor Tyler, put on the *Electra* of Sophocles. Professor Tyler's book on *The Smith Play* is an interesting description of the preparations for the performance, the costumes manufactured by the girls themselves, the home-made

scenery, and the months of rehearsal for the chorus on the gymnasium floor, which had been marked out in squares to aid in the choral evolutions. In 1902 a less ambitious performance of the *Birds* was given in English, and in May of this year the *Alcestis* was put on in translation. The same year as the Smith *Electra*, Iowa College at Grinnell gave the first of their series of plays, some scenes from the *Oedipus*, presented quite informally in the original. Two years later they put on Sophocles' *Electra* in English, paying careful attention to all details of scenery and costume. This was followed in 1900 by the "Return of Odysseus" in Greek. The last play at Iowa was the *Antigone*, scenes from which were given last year before a small audience. In addition to the performances at Iowa College, plays have been given by two other institutions in the state. The *Iphigenia* was played under Professor Weller's direction at the State University, May 31 and June 1, 1907, in English. At Drake, Professor Kirk put on the *Antigone* May 20, 1908, in a translation made by his drama class, with the exception of the choral odes which were his own work. I have had the pleasure of reading the translation of the choruses, which is excellent. Professor Kirk also composed the music used for this rendition.

In 1892 the University of Nebraska presented the *Antigone*. The following year the same play was given at Vassar, the second play in Greek at a college for women. Vassar also gave the *Birds* in the spring of 1902 on the campus, and in 1907, when the *Iphigenia* was played, the original tongue was abandoned except for the choruses.

In Michigan the first play came in 1895, when Albion gave two performances of the *Oedipus Tyrannus*, and a little later in the same year the *Antigone* was played at Olivet under the direction of Dr. Joseph L. Daniels, now pastor of a church at Tryon, N.C. In 1900 Professor Goodrich again took up the Greek play at Albion and presented the Tauric *Iphigenia* on two nights to enthusiastic audiences.

Following Horace Greeley's advice, the Greek play idea "went west" in 1902. In that year Leland Stanford gave seven performances of the *Antigone*, three at Palo Alto, three in southern California, at Los Angeles, Pasadena, and Santa Barbara, and the last at the University of California. The audiences ranged from twelve hundred to two thousand, and the interest manifested was intense. Professor

Rolfe in the book of the play says: "The final outcome of the play has been a remarkable intensification, throughout the university and in many preparatory and high schools, of respect for classical studies and interest in them."

The following year witnessed the completion of the Greek theater at the University of California. Mr. Hearst's generosity made possible the construction of the theater in a hollow which had been used for class-day performances for some years. In that part of the campus where the spectators had sat under the shadow of the great eucalyptus and cypress trees the theater was built. The material used in its construction is concrete, and in form it resembles that at Epidauros. The arc of the circle of seats is 250 feet and the scene is 150 feet long and 42 feet in height. In front of this is the Graeco-Roman stage which, as Professor Allen informs me, is an embarrassment in the production of a Greek play. In fact, in the *Eumenides* the orchestra was abandoned and chorus and cast occupied the stage together. The seating capacity is 8,000, and it was taxed to its utmost on the day the theater was dedicated by a performance of the *Birds*, September 24, 1903. The theater is used for many purposes: here are held class day exercises, French plays, Ben Greet performances, concerts, and addresses. The orchestra is paved with gravel in order to prevent damage when football rallies are held and bonfires kindled that light up the vast auditorium to its farthest corner. The second play in the theater was the *Ajax* in 1904, and the third, the *Eumenides*, was given on April 18, 1907. Of the three, this was the most successful. Professor Allen writes: "The *Eumenides* was a surprise to everyone. Every scene was not only dramatic but spectacular, and the effect on the audience was indescribable."

Returning to the East again, Rochester University, in addition to the "Return of Odysseus" in 1900, has put on the *Iphigenia* three times in a beautiful natural theater on the shores of Irondequoit Bay. It was given, with the omission of the chorus, in 1905, 1907, and 1908. No stage setting or scenery was employed, and the spectators sat on the sloping sides of a little valley looking out through the trees to the gleaming waters of the bay below, while the actors entered from behind the hillocks at the end of the natural amphitheater.

The *Oedipus Coloneus* has been tried but once in America, at St.



Joseph's College, Philadelphia, in May, 1905. The libretto published for the occasion is beautifully illustrated and is by far the best of those which have come to my hands. In April, 1907, Professor Bergin's class in the drama at St. Xavier's College, Cincinnati, gave a part of the *Antigone*. Originally intended as little more than a class exercise, it aroused such interest among the students that it resulted in a public performance before an audience of nearly a thousand. The only play in Ohio in addition to that at St. Xavier's was the *Antigone* at the Western Reserve College for Women in 1902. It was given in English by one of the fraternities, the choral odes being omitted.

Last year saw two performances of the *Alcestis* in Greek. The first was at the Randolph Macon College for Women, Virginia, the only institution in the South that has ever attempted a play in the original. Costumes, scenery, and music were the work of students and faculty. On March 19 of this year the *Antigone* was also given with the Mendelssohn music. Excellent little librettos were prepared for both performances by Miss Whiteside, who directed the two plays. The second rendition of *Alcestis* at the American International College, Springfield, Massachusetts, is especially interesting from the fact that the performers spoke their native tongue. It was under the direction of Miss Josephine Bowden, who says of it: "Only a few of the principal actors knew anything of the traditions of the Attic drama, but they all worked with quite patriotic enthusiasm and made their rendering of their parts very real."

All performances mentioned so far have been in the original, with the exceptions named. If there were time to discuss the relative merits of the original and translation as a medium for the presentation of a Greek tragedy, I should like to speak in defense of our mother tongue, since the ordinary spectator looks on the learning of so many lines of Greek as a "stunt," and sees in the performance only a spectacle. With us at Wabash, it would not be hard to commit the Greek in the four to five months spent in rehearsal each year, but I do not believe that the results would compensate for the additional labor involved, and I am sure that the spectators would not be moved so deeply by the power of the tragedy, were they compelled to follow the action by means of a libretto.

Although a professional company, inspired by the Harvard

*Oedipus*, was the first to introduce a Greek play in translation, it is to the West that we owe the real origin of Greek plays in English, and in the West we look to Beloit as the originator of the idea. Professor Wright is certainly correct in his statement: "Our little town has seen more Greek plays than any other city in America." The custom of a yearly play was inaugurated by Professor Emerson and was continued by Professor Wright, who succeeded to the Greek chair in the eighties. Since the first public reading in 1885, only five years have passed without a Greek play, and in one of these a Latin drama was given. During the first four years readings were given in unpretentious fashion in a private house. In 1889 the *Alcestis* was played in a quarry with costumes consisting of "himatia" of sheets. They were then transferred to the college chapel and later to the opera house, while stage, scenery, costumes, and music received full attention. The plays read during the early period were the *Antigone*, *Prometheus*, *Eumenides*, and *Seven against Thebes*. Those given with costume and scenery since the *Alcestis* have been: the *Antigone*, three times; the Tauric *Iphigenia*, three times; the *Alcestis*, three times; *Oedipus Tyrannus*, twice; Euripides' *Electra*, Sophocles' *Electra*, the Aulic *Iphigenia*, and the *Frogs*, once each. The *Oedipus* of 1895 was presented at the Central Music Hall, Chicago, under the auspices of the Beloit Alumni Association.

From the beginning the translations have been metrical and have been made by the drama classes, with some assistance from Professor Wright in touching up the uneven places. Librettos have been issued for a number of years, which do much credit to the classes and the professor. The plays have, in most cases, been given by the Sophomore class, but occasionally the whole department has joined in the undertaking when it was desired to have an especially good rendition. Beloit has certainly made a splendid record and one that should be an inspiration to those who are working for the future of the classics in America. One other institution in Wisconsin has followed the example set by Beloit. In the early years of the last decade Ripon staged the *Oedipus Tyrannus*, *Antigone*, and *Iphigenia*.

The first institution south of Mason and Dixon's line to attempt a Greek play was the University of the South at Sewanee. In 1892 the professor of Greek read the *Frogs*, which was fully illustrated

by tableau, while the choral parts were sung by a chorus. In 1893 the *Alcestis* was acted and the *Antigone*, *Oedipus*, and *Frogs* in the following three years, with choral odes in Greek for the last three. Eight performances of the five plays were given, including two of the *Antigone* at Nashville.

Professor F. A. Hall, now of Washington University, St. Louis, formerly at Drury College, was also one of those who early in the Greek play period began readings with his drama class. Although he brought out but one play, the *Antigone* at Drury in 1897, he conducted readings for seven years beginning in 1895. In that time the *Prometheus*, *Agamemnon*, and *Clouds* were read, and four "Homeric Recitals" held. Since going to Washington University, he has read Sophocles' *Electra* and *Oedipus Coloneus*, and has given four "Homeric Recitals" and an "Afternoon with Lucian." No costumes have been used except in the *Antigone*. An interesting bit of information in regard to the play, as well as the readings, is that the members of the cast made their own translations, choosing prose or verse as suited their individual preference.

In 1907 another of the few outdoor plays was given at Doane College, Nebraska, by the Senior class. The number in the class was seventeen, and, as they did not wish to go outside of their own membership, the chorus was reduced to six women, which necessitated some changes in the wording of the play.

The year 1908 witnessed two college performances in addition to those already mentioned, the *Agamemnon* at Emporia, Kansas, directed by Professor Wilkie, and the *Oedipus Tyrannus* on the campus of Wabash College. The *Agamemnon* was given three times, once before the state Classical Association, the second time to the public, and the last for the state Editorial Association. William Allen White says of the performance: "The young people of the College of Emporia have more spirit—more ginger, to use an expressive phrase—than any other student body in Kansas. They attempt things and actually do them—and do them well—that many larger colleges would hardly try. The production of *Agamemnon* is an admirable illustration. The thing is an undertaking to stagger a school like the State University; yet it was done so well that it would have done credit to any student body in the country."

Last year brought out more plays than any other. Four have already been spoken of. Four others were produced by schools. Bryn Mawr presented the *Medea* in Gilbert Murray's translation in May, and Wabash the *Antigone* in June. In Nashville the three girls' societies of the Peabody College for Teachers also gave the *Antigone*, the young ladies taking the parts of Creon, Haemon, etc. A little touch of comedy was added when the incense was thrown on too heavily and its fumes caused the performers to cough—the corpse included. Hosmer Hall, a St. Louis school for girls, also produced the *Alcestis* in the spring.

On February 1 of this year Clark College at Worcester, Massachusetts, celebrated the inauguration of President Sanford, and the *Oedipus Tyrannus* formed a part of the inauguration ceremonies. The chorus parts were not sung but recited, after the practice of the Deutsches Theater at Berlin, where modern versions of Greek dramas are being produced with marked success. Less than two weeks ago, on April 19, I had the privilege of attending the first production of the *Clouds* in this country at the University of Illinois. It was under the management of Professors Moss and Oldfather, and their translation, with its colloquial English, was exceptionally good. The cast carried their parts well, and the actor who took the part of Strepsiades was a star.

In managing, training, and arranging plays and dramatization from the Greek, two persons have been especially prominent, President Sargent of the American Academy of Dramatic Arts, and Mrs. Mussey, formerly Miss Mabel Hay Barrows. Mr. Sargent assisted at the Harvard *Oedipus*, trained the chief actors of the Frohman Company of 1881, acted as stage manager of the *Electra* at Smith and the *Antigone* at Vassar, superintended the production of the *Antigone* by the Boston Saturday Evening Club in 1891, and that of the Women's Club of New Haven in 1892. At his own institution in New York he brought out the *Electra* of Sophocles in 1889, and, in 1908, the *Choephoroi* of Aeschylus. He has always taken a deep interest in Greek drama, and the cause of the classics owes much to him.

Mrs. Mussey has also been a prominent factor in the production of dramatizations from the Greek and the Latin. As a schoolgirl she arranged portions of the *Aeneid* under the title "The Feast of

Dido," which was given in 1889 by the Boston Girls' Latin School and in 1894 by Boston University. Her "Flight of Aeneas" was staged at the Hotchkiss School in 1898, at Hill School in 1898, at Rochester High School in 1903, and at Dearborn Seminary, Chicago, in 1904. When a student at Radcliffe College, she managed the "Homeric Pictures" there and later arranged the "Return of Odysseus," which was given at Brown University in 1896, at Hull House in 1898, at the Studebaker, Chicago—by a club of Greeks—and at Toronto University in 1899, at Rochester University and Iowa College in 1900, and at the University of Minnesota in 1902. In 1903 she managed the *Ajax*, given by Hull House Greeks—mainly fruit sellers—and she played the part of Tecmessa in this play in New York, where a company of Greeks, assisted by a couple of the Hull House cast, played for four nights on the "East Side" in 1904. She also aided in the preparations for the *Ajax* at the University of California but was unable to take part in the performance on account of illness. In 1905 she managed the "Feast of Adonis and Other Dramatizations from Theocritus" at the Brooklyn Institute of Arts and Sciences, and she directed the *Troades*, which was given in Murray's translation by the Women's Club of Upper Montclair, N.J., last June. All performances except the last two were in the original. Mrs. Mussey's dramatic ability, the influence of her father, an ardent student of the classics, her visits to Greece, and her studies at Leipzig and in the continental galleries and museums have all contributed to the great success which she has achieved.

Two performances outside of college circles remain to be mentioned. The first was the *Oedipus* which was given by the Unity Club of Cleveland in the parlors of Unity Church in 1889. The second was the notable production of the *Medea* by the Bryn Mawr Club of Boston last fall. They gave the play to large houses in Boston, New York, and Philadelphia, using the same translation that was employed at Bryn Mawr in the spring.

A word should be said in reference to two modern dramas which have been staged by professional companies in New York. The first is the *Elektra* of Hugo von Hoffmansthal, in which Mrs. Patrick Campbell starred two years ago at the Garden Theater. The second is the Strauss opera-tragedy *Elektra*—inspired by the work of von

Hoffmansthal—which was brought out at Dresden in 1909 and had its initial performance at the Manhattan on February 1 of this year. It is characterized by one critic as “a veritable chamber of horrors set down in a seething torrent of musical dissonance.”

The plays in prospect are: *Antigone*, University of South Dakota, May 19; *Oedipus Tyrannus*, Dartmouth, May 21 and June 28, in Greek; *Oedipus Tyrannus*, University of California, May 14; *Antigone*, University of California, July 5, by Margaret Anglin and a professional company; *Alcestis*, Wabash College, June 14; *Antigone*, Schenectady High School, in June; *Electra*, Brown University, by the Coburn Players, in June.

In regard to the Latin plays, it is impossible to do more than mention them, although I had expected to take them up in more detail. The earliest production was the *Captivi* at St. Lawrence University in 1882. Except that it was given in English, no further information was obtainable. St. Lawrence also gave the *Mostellaria* in 1897. In 1890 two plays were put on, the *Menaechmi* at the University of Michigan, repeated in Chicago, and the *Captivi* at St. Francis Xavier's, N.Y. A second performance of the *Captivi* was given by St. Xavier's at the World's Fair in 1893. The most pretentious performance of the decade was that of the *Phormio* at Harvard in 1894, of which Professor Peck says: “It is not probable that we shall soon see another Latin play presented with so few glaring anachronisms and with such general completeness of detail as characterized the rendition of the *Phormio* at Harvard.” The music was composed by Professor Allen and has been used at many institutions since 1894. The same year the University of Nebraska gave the *Captivi* as a part of the Silver Anniversary program. Nebraska also put on some scenes from the *Menaechmi* in English in 1909 and a part of the *Medea* of Seneca and of the *Trinummus* this year. The last three performances have been for the benefit of the Latin Club only.

In 1895 the *Trinummus* was given by Professor Smalley of Syracuse University, with music composed by Professor Frey of the faculty of fine arts. Since then selections and adaptations of Greek and Latin literature have been presented at meetings of the Classical Club both in the original and in English. The following year Professor Cowles of Amherst put on the *Adelphoe* in English, and in March,

1904, the *Trinummus*. In both cases the audiences were made up of invited guests and filled the chapel in which the plays were held. Smith gave the *Adelphoe* in 1897, the *Trinummus* in 1900, and the Smith Freshmen produced the *Carmen Saeculare* with prologue and sacrificial scenes in 1904. In 1901 St. Joseph's College, Philadelphia, gave the *Captivi* at its Jubilee celebration. The music was the same as that used at St. Francis Xavier, but the translation for the libretto was the work of the St. Joseph students. The libretto itself is a very neat piece of work. In 1902 the Juniors of Swarthmore put on a series of two scenes each from the *Captivi*, *Trinummus*, and *Phormio*, the costumes consisting of caps and gowns. They made such a hit that several additional performances were given by request. In 1905 Professor Chase gave the *Captivi*, the first play at Earlham College, Indiana, and four years later the *Trinummus*, "the intention being," as he says, "to give a Latin drama at least once in each college generation, since a yearly production would involve too great an expenditure of time and energy."

Beloit in the long series of classical plays has produced but one from the Latin, the *Captivi* in 1906, under the direction of Professor Calland. The metrical translation was done by the twenty-six members of the Sophomore class, and his classes have also made verse translations of the *Phormio* and the *Troades* and given, informally, scenes from other plays. Each year, also, an "evening" with some Roman author is held at Professor Calland's home for the Latin classes and their friends.

In 1907 Professor Denny of Drake University gave the *Menaechmi* in a metrical translation made by his drama class. The music was that of Professor Allen of Harvard and was played by a full orchestra of woodwind instruments. The *Adelphoe* is to be given on May 12 next. The same year Professor Knapp put on some scenes from the *Phormio* at Barnard College, Columbia University, and in 1908 the *Menaechmi* was given there with slight omissions. One other play was put on in 1908, the *Rudens*, by pupils of the eighth grade at the normal school of San José, California.

Last year several plays were given in addition to the Earlham *Trinummus*. Northwestern University put on the *Phormio* in the gymnasium with a stage setting copied from that of the theater at

Orange. No expense was spared on the production, and the results were very gratifying to those in charge. In the South, the Senior class of the Sophie Newcomb College for Women at New Orleans gave the *Menaechmi* on the campus, and this year the Latin Club of that institution read the *Phormio* as an entertainment for one of the high-school Latin clubs. Somerville School at Savannah also gave some scenes from the *Eunuchus* as a part of their commencement program.

The latest Latin performance was at Washburn College, Kansas. The *Trinummus* was given twice in February of this year, on the 11th before the Classical Association of Kansas and Western Missouri, and a second time to the public on the 15th. The translation, under the title, *A Three-Penny Bit*, was made by Professor Greer, who writes in reference to the success of the play: "We feel that our purpose, to spread and increase the interest in the classics and to prove that we—as well as the ancients—are alive and still on earth, was successfully accomplished."

Latin plays have been given at Haverford and Emporia, but the only information obtainable was that "a play was given at Haverford thirty or forty years ago," and "the Emporia play occurred in the nineties." One prospective play has not been mentioned. Mills College for Women at Oakland, California, plans to give a Roman banquet in June, at which the chief feature will be five scenes from the *Phormio* with Professor Allen's music.

Dramatizations from the Latin have been almost as numerous as plays. The adaptations from Vergil by Miss Barrows have been discussed. At Middlebury College, Vermont, Professor Sanford gave, in 1898, a "Roman Chorus," made up of selections from Horace. The following year he put on a dramatization of the conspiracy of Catiline—"Temporibus Hominis Arpinatis"—a selection of passages from Cicero, Sallust, and Plutarch. This was repeated in 1900 and will be given on June 21 of this year. Professor Frank J. Miller's *Dido* has also been staged at a large number of institutions since it came out a few years ago. I have the names of sixteen high schools, academies, and colleges at which performances have been given, and the list is far from complete. The most elaborate of these were the rendition in the Pabst Theater this spring by students of the East Division High School, Milwaukee, and that at the Western High



School, Detroit, last year, in which a cast of a hundred and twenty-five took part. It has great dramatic possibilities and is meeting with the recognition it deserves.

This paper has endeavored to set out in meager outlines the history of the rendition of classic plays in America. How meager these outlines necessarily are can be seen from the totals. Greek plays, scenes from plays, and dramatizations have been given at forty-seven institutions and to the number of a hundred and one. Thirty-two Latin plays and twenty-six dramatizations from the Latin have been staged at forty-four institutions. The increasing number of such performances augurs happily for the future of the classics in our schools and colleges.